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August
1995

**in
TUNE**
SOUTH JERSEY'S MUSIC MAGAZINE

on the inside

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House**

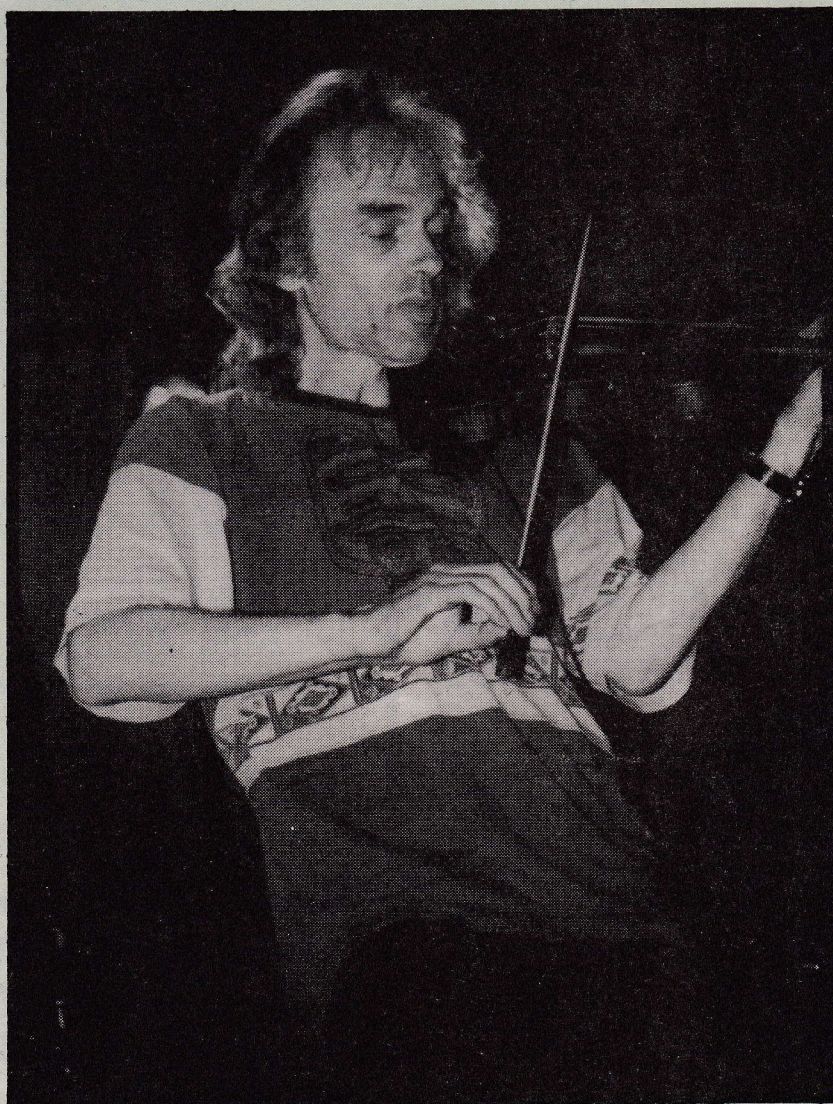
**Nik
Turner**

Queensryche

**Home
At Last**

**Primus
Interview**

**The
Noel
Redding
Experince**



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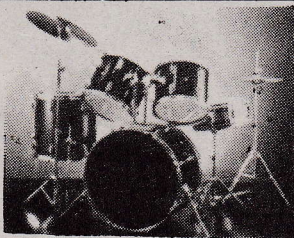
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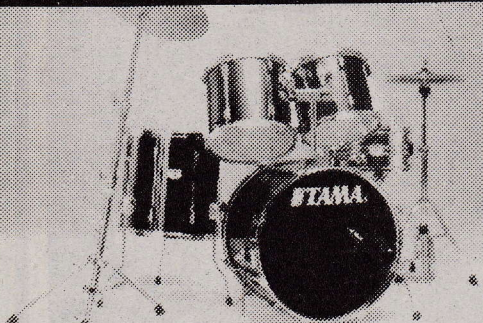


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**Inside
August**



**Nik
Turner
Page 12**



**Queensryche
Page 13**



**Primus
Page 26**

The News Desk.....	4
The Watchdog	6
Letters to the Editor	7
Noel Redding.....	10
Nik Turner.....	12
Simon House.....	12
Queensryche	13
Girl of the Month	15
CD Reviews	18
The Blue Wave	20
The Corner Pocket.....	21
Home At Last.....	22
Band Calendars.....	24
Primus Interview	26
The Bottom Line.....	28
Classifieds	29
Area Concert Listings.....	31

**On the
Cover:
Simon
House
See Story
on Page 12
Photo by
Chewy**



THE NEWS DESK

By: Bill Benge

Alright, I'm new at this so bear with me and give me some time to get geared up and work out all the kinks. In the meantime if you've got comments, questions, concerns, suggestions, or information about local bands and events contact me at the MUSIC NEWS DESK, Box 333 Northfield, N.J. 08225. Well, here goes nothing...

LOCAL NEWZ: It was the "Concert event of the summer" that wasn't. At a recent gig at the Circle Tavern the headliners, Sacramento California's **CAKE**, threw a bit of a hyssie-fit and walked offstage in a huff ending their set after performing only half-a-dozen songs (and skipping their minor radio hit "**Rock and Roll Lifestyle**") because, as they claimed, "no one was paying attention to us". What I don't understand is, why would anyone pay \$10.00 to get in and then ignore the band? And we wonder why there's no scene...*Also, in response to lack of support from radio, clubs, and basically the scene in total **The Fabulous Menzel Brothers** have launched their "Exiled To The Isle Of Manhattan Tour" appearing at N.Y.C.'s McGovern's Tavern (a launching pad for such bands as Blues Traveler and Spin Doctors) and have been received fairly well there. "It seems that in New York the more experimental and creative we are with our music, the better the response. It's not about making \$50.00, it's about satisfaction. The beer selection is also much better." said guitarist John Menzel.***Joe Cherry** of Langhorne Pa. was the proud winner of a Fender Stratocaster provided by **Irv's Music** of Atlantic City in a contest sponsored by them Fender Guitars. Congratulations Joe!*I've had only two press packs cross the desk this month; Philadelphia's **Black Harvest** and a band from the infamous Mommouth County scene, **White Out**. Both have cassette releases available, look for them to play in the area soon! Come on local bands get it together and get in touch!!

NATIONAL NEWZ: World famous Rock & Roll radio personality **Wolfman Jack**, upon returning to his North Carolina home after a 20 day promotional tour for his new book "Have Mercy" died of heart failure. He was 57. Maverick blues/rock guitarist **Rory Gallagher** has also passed on. He succumbed to complications following a liver transplant on June 14th* **KISS** has completed a month long tour performing acoustic sets at their own memorabilia convention. Tickets for the convention sold for \$100.00 apiece (that's *before* scalper mark ups) answering the age old question "What does K.I.S.S. really stand for?" **Kapitalism Is Super Swell**, of course!***Neil Young** has finally released his much anticipated "**Mirror Ball**" album featuring **Pearl Jam** as the backing band. Look for a tour featuring Young and Pearl Jam this fall, which is good news considering that it is going to get even harder to see Pearl Jam live since the **U.S. Justice Dept.** has ruled that **Ticketmaster** is not a monopoly (Oh sure! After all, ticket prices are so low due to all the competition


from...uh...um...). Pearl Jam's attempt to keep ticket prices low by touring in alternate, non-ticketmaster venues has met with its share of difficulties seeing many shows canceled while at others fans are gladly forking over up to \$125.00 per seat! Geez, haven't these guys ever heard of a mail order system?*While those "sell-out rock stars" Pearl Jam are passing up \$ Millions trying to change the music industry for the better-**Pavement**, a band which built its reputation on its anti-industry rhetoric and whose leader **Steve Malkmus** was once quoted as saying "I can't see entering the music industry with any kind of integrity", are having a swell time participating in the premiere industry star making vehicle **Lollapalooza** yukking it up for MTV cameras and granting interviews to certain corporate magazines etc. etc.. Can you say hypocrites? Sure you can.*It looks like East Coast punk-godz the **Ramones** are calling it quits after a tour in support of their latest release "**Adios Amigos**", which features a cover of Tom Waits' "I Don't Wanna Grow Up", ending their twenty-one year career. Meanwhile, similarly god-like West Coast punks the **Circle Jerks** have returned (to school the new-jacks) with a vengeance after having "quit" back in 1988. They were joined onstage recently at the venerable **CBGB's** by an all grown up **Debbie Gibson**!*It may be harder to see the **Grateful Dead** in the future after all the shenanigans that went down during their summer tour. Apart from the death of one fan who was struck by lightning outside RFK stadium in Wash D.C. there were several riotous altercations between fans and police outside shows in Albany, N.Y., Chicago, Ill., and Deer Creek in Indiana where teargas had to be used to disperse more than 3500 ticketless gate crashers, one fan died after being crushed at a general admission show in Vermont, and at a campground near one show in St. Louis rain caused a shelter to collapse injuring several people while, at the same campground, two Deadheads were found dead of drug O.D.'s. The Dead have assured fans that it is now no longer possible for them to play outdoor amphitheatres and must now play mega-stadiums exclusively. Right on! Keep spreading your message of peace and love kind brothers and sisters!*For those of you who thought the **P.M.R.C.** (Parent Music Resource Center) was a dead issue-guess what! Presidential hopeful Sen. Bob Dole (R) began his campaign (and fanned the fires of racism) by attacking Heavy Metal and Rap music by trying to publicly shame record companies such as **Time-Warner** into dropping their more controversial artists. Still, though, the information provided to Dole by the PMRC proved wildly inaccurate! Can you say **blithering idiots**? Sure you can!

RELEASES: Look for the new album by **Porno For Pyros** to feature **Mike Watt**, **Flea**, and former Jane's Addiction guitarist **Dave Navarro***Yet another tribute album hit the shelves this month, "**Saucerful of Pink**" will feature covers of **Pink Floyd** songs reworked by various

underground/psychedelic bands*Rykodisc has re-released all 52 albums by **Frank Zappa** with deluxe packaging, many have remixed and remastered***Phish** announced that they will finally be releasing a re-recorded version of their unreleased first album, "**Gamehenge**", in both CD and CD ROM sometime before the new year. The album, originally recorded as the band's combined final project in music composition at Vermont's Goddard College, is a concept album about a mythical land and the myriad cast of characters that inhabit it and was the wellspring for concert favorites such as "Wilson", "Land O' The Lizards", "Tela" and "AC/DC Bag" among others.***David Bowie** will also release a new album this fall*Also look for new albums from **Bile** and **Hanzel Und Gretyl** in Sept.

SHOWS: The **H.O.R.D.E.** (Horizons Of Rock Developing Everywhere) featuring Black Crowes, Blues Traveler, Ziggy Marley, G. Love, Wilco, Morphine, will be coming to Philadelphia's Mann Music Center as well as Jones Beach in Long Island in early August*Look for **Jeff Beck/Santana/Keb'Mo** at the same locations*Soul Asylum will be hosting their own gang tour featuring The Jayhawks, Victoria Williams, and Matthew Sweet. coming to the Garden State Arts Center on Sept. 4th*Look for another **In Tune Showcase** coming to Crilley's sometime in September!

WRAP-UP: Well, there you go. One down, and (?) to go! Sorry I couldn't find out what Cinderella was doing this month...maybe Sept. Remember: Stay youthful 'til the day you die!



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THE FLAVOR OF THE MONTH IS...

(PART ONE)

I got the blues, baby. And I got 'em so bad, I mean, I got those low down dirty mean blues so bad that I can't get happy no how, Lord have mercy. Mercy on my ears, that is.

Seems that there is no shortage of blues bands, blues clubs, blues guitarists, blues festivals, blues toilet paper... you name it. Why did this happen? When did this happen?

I want to tell you right off the bat that I have no particular dislike for the blues as a genre of music. Unless you are occupying a chair in the Philadelphia Orchestra, the blues is a BIG part of your musical heritage and probably has a lot to do with both your musical style and vocabulary. This is, of course, assuming you are a player. If you are an aficionado, then you listen to music that has been impacted by the blues. There is a lot to be said in defense of the blues. More than I could begin to include in ten columns let alone just this one. What I'm having the problem with is the blues as the local "flavor of the month" in the area's clubs.

Once upon a time, there was one club whose management had the intelligence and the foresight to begin devoting some of its evenings to employing good blues musicians who previously had trouble getting any kind of work. This was a good thing. This took the form of "blues night" and became a regular occurrence. With a modicum of success established, the club expanded to two, and then three "blues nights," and eventually became a "blues club," excluding all other types of music. While I cringe a bit at such exclusion, I am realistic enough to recognize that if a club owner is doing well with a particular format, that owner is justified in earning the profits from sticking with it. But then there's stage two.

The heavy metal room down the street, seeing the success of his neighbor suddenly turns into another blues club. Since there were more out of work blues bands than could be employed by the first club, they are now employed at the second club. In the process, the metal heads have one less place to hear their music. But it's only one less. No great loss, right? Seems as if the blues

is becoming popular here. Other club owners are beginning to notice.

The disc o up the road begins having "blues nights," the country bar in the next town starts integrating blues bands into its entertainment schedule. Before long, the entire vicinity is saturated with blues clubs and "blues nights." In order to supply all the new outlets for blues music, the agents and owners begin to drag the bottom of the barrel to find bands who will play anything resembling blues. Any bands who will play I-IV-V chord progressions all night. And now I open my local entertainment paper, (*In Tune*, hopefully) looking for something interesting to see and hear...

(TO BE CONTINUED)

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Letters

TO THE EDITOR

July 24, 1995

Mr. Bengle:

July 8, 1995

While you are correct that the musical terms "alternative" "rock," "jazz," and others designed to categorize music (and misused over a number of years) have very little in the way of a denotative meaning, these terms have acquired a very pronounced *connotative* meaning. And much like the word "gay," the connotations exist. To illustrate this idea, I posit that while it is not possible to precisely describe, for example, "sweet," I know what "sweet" is when I taste it. In the same way, it may not be possible to precisely define "jazz," but I know jazz when I hear it, and so do you. Therefore we are able to discuss it.

While it may be true that the dreaded music industry coined various adjectives by which to categorize types of music, I would remind you that words are not invented unless there is an idea or a concept to which they may be attached. Therefore, no matter how ill-defined a concept may be, it does exist independently of the word used to describe the concept. ("A rose by any other name..." was written to put us wise to that state of affairs.) So no matter what you, or I, or anyone else may think is that we must attack or defend the ideas and concepts behind the words. You know full well what is described by the word "alternative" whether you like the word or not. The question is whether we have the intellectual acumen to divine the thread that ties together the individual items in the category, and then whether or not we attack or defend that thread and on what musical grounds we do it. We've all been around far too long to be able to feign ignorance of what these words indicate. I don't buy such fake ignorance for a minute, and I suspect, at the bottom of the matter, you don't buy into it either. I would suggest that those of you who don't buy into it don't try to sell it, either, whether by design or by benign neglect. In any case, the word/concept of "alternative" as it is commonly and currently used, describes music that some of us find limited, offensive or boring. Some also find that it, ironically, is often full of the lyrical "whining" you rightly are weary of instead of true emotional catharsis. (Carlos Santana says that a musician must get past whining and learn how to cry to be a genuinely emotive artist. If anyone else wishes to display their foolishness by trying to argue with Carlos, be my guest. I'm certainly not going to.) While there are exceptions in any genre, to paraphrase Shakespeare. A load of garbage, by any other name, would still stink. Our attention must be directed to dealing with the *concepts*. It doesn't matter what words are attached to them. They are what they are, and if we are to intelligently analyze those concepts, we must use the words that have been generally accepted to define such concepts. For that, there are NO alternatives.

John C. Stockhausen

P.S. Your writing is a joy to read. We need continuous discussion of these ideas if we are to build and maintain any kind of a worthwhile music scene. Keep it up.

Mr. Stockhausen,

Thanks for your loquacious (and yes, condescending) response to the article. I can see you're packing a great big thesaurus. Rest assured I'm well aware of the difference between *connotative* and *denotative* word meanings. My intent was not attack or defend anything, really, but to provide a bit of historical perspective for those who may truly be uninformed, or underinformed, about this whole "alternative thing". I.E.: Those who call moshing "a new craze". I started slam dancing in '86 and it was already a decade old by then. Some people still think it's about a flannel shirt and a nose ring because that's what Rolling Stone told them. Is it me, or did you seem take the article a bit personally? In a roundabout way you reinforced a few of the points I tried to make but missed the central theme-you must always separate the wheat from chaff, and not whine about having to do so. I, too, am a fan of active discussion of music and "the scene" (such that it is).

I only wish there were more people who shared that passion, things would be alot more interesting to be sure.

Sincerely,
Bill Bengle

P.S. Thanks for the compliment, I appreciate it.



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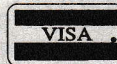
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THE NOEL REDDING EXPERIENCE

THE SAINT, ASBURY PARK, NJ

JULY 14, 1995

by Chewy

Once again Jimi Hendrix's bass-man, *Noel Redding* returned to Asbury Park to share his "Experience" with fans. Before a mixed audience of young and old alike Redding, along with guitarist Frankie La Rocka and drummer Anthony Krizan blasted ("this amp goes to eleven") 60 minutes worth of music made popular by "The *Jimi Hendrix Experience*," which Noel was a part of until 1969. The music was as hot as the room as the trio performed their set on a night that the temperature raised to a sweltering 100(+) degrees.

Frankie La Rocka was the main vocalist of the evening with Noel singing only one song throughout the show. of course, some of the most popular *Hendrix* songs were covered, "*Stone Free*," (*Smash Hits*), "*The Wind Cries Mary*," (*Are You Experienced*), "*Red House*," (*Smash Hits*) and "*Little Wing*," (*Axis: Bold As Love*). The audience seemed to be having a good time

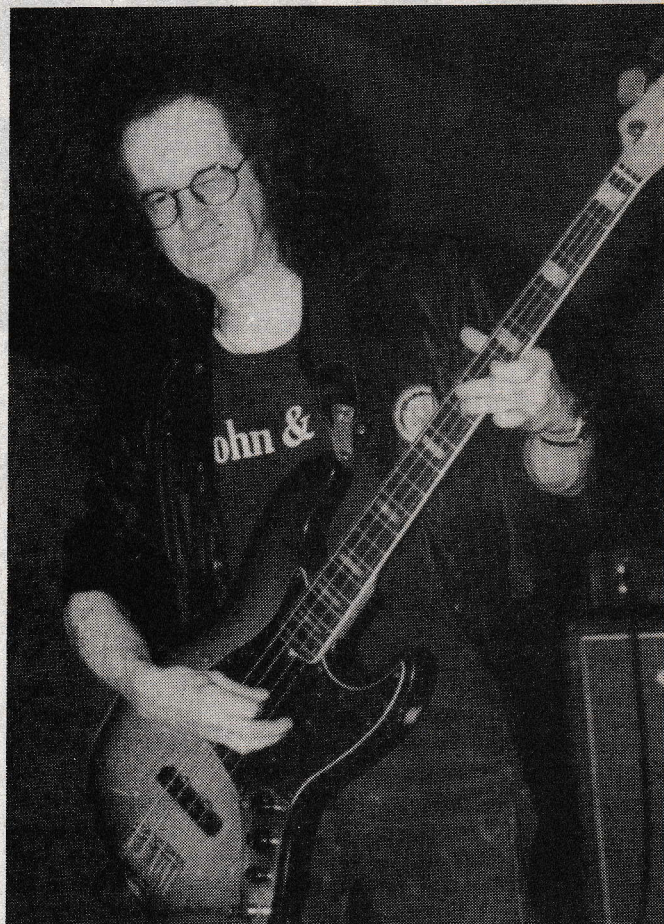


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despite the heat. People were up on their feet dancing and a couple of "high-haired North Jersey-Girls" were at stage front begging for the band to play "*Fire*." Unfortunately for them and perhaps a disappointment for a few others, the song was not to be heard on this evening. The gig was drawn to a close with a fine version of "*Come On*."

Over all, the band was tight, the guitar work was inspiring and the vocals complimentary. But, I have to admit that there was something sad in seeing *Noel Redding* spend the last of his days in a "*Jimi Hendrix* cover band!" At least he tries to own up to it by calling the tour "*The Noel Redding Experience*." Last but not least, maybe a scorching version of "*Long Hot Summer Night*" off of *Electric Ladyland* might have been a more fitting ending.



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NIK TURNER'S SPACE RITUAL & SIMON HOUSE'S SPIRAL REALMS

with Sixteen Deluxe

at the LIMELIGHT CLUB, N.Y.C.

By Bill Benngle

This month saw an encore of one of last year's most surprising events, where psychedelic/space rock is concerned, with a few added surprises thrown in for good measure. Last year when Nik Turner, the enigmatic former frontman of space pioneers Hawkwind, announced a tour with his own band (at times billed as Nik Turner's Hawkwind) there was an air of skepticism at first. Most doubts soon faded, though, as more than favorable reviews followed wherever he performed, and a live follow up to his "Prophets of Time" album (entitled "Space Ritual '94") was released. Now, like a comet completing its orbit, the combo has returned for another go, but not before a jaw dropper of an opening act.

Violin/keyboardist Simon House, a former bandmate of Turner in Hawkwind before becoming part of David Bowie's touring group, took the stage with his newest project, Spiral Realms, for its inaugural performance. Backed by ambient wizard Len Del Rio and another original Hawkwind member Del Dettmar (back from a twenty year hiatus from the music industry) House served up a sliver of techno heaven. House augmented the driving bass loops and bubbling electronic swirls with tasteful violin leads which ranged from atmospheric to piercing and distortion driven as the trio played through cuts from their album "Trip To G-9" (Cleopatra Records). The mixture of electronic and traditional musics seemed quite similar to Steve Hillage's System 7 project. It's certainly good to know that while that *other* fusionesque violin player moves further into the realm of lite/cheese jazz, a la Kenny G., Simon House remains committed to exploring and expounding on the cutting edge of music.

Separating Spiral Realms' set and the freak-out to follow was a relatively uneventful set by Sixteen Deluxe. The typically 90's, crunchy/fuzzy chord rock interlude gave House, Del Rio, and Dettmar a chance to regroup and re-energize because they, along with yet another Hawkwind alumni, drummer Alan Powell would join members of the bands Pressurehead and Farflung making up the 1995 version of Space Ritual...

As more swirling synth backdrops began to churn and pulsate and then gain in momentum a lanky, figure clad in white marched robotically onto the stage. The figure removed a space helmet to reveal himself, Turner with face painted silver for this particular outing, as the band launched into his signature tune, Inner City Unit's "Watching The Grass Grow". Throughout their set Space Ritual would combine well known Hawkwind staples ("Master Of The Universe", "Orgone Accumulator", "Brainstorm", and "Ejection") with a host of more obscure gems ("Kadu Flyer", "Spiral Galaxy", "Dying Seas", "Opa-Loka" and "High Rise") shifting from the furthest reaches of deep space ("Vision Infinity") to the sands of ancient Egypt ("Lord Hommet", "Thoth"). Though guitarist Helios Creed and keyboardist Genesis P-Orridge were disappointingly absent, the nine musicians in Space Ritual '95 managed to capture some of the spirit and excitement of festival bands.



"We are the survivors, the eternal survivors! Androgynous energies traveling through time..."

--Nik Turner

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QUEENSRYCHE /TYPE O NEGATIVE

CAMDEN WATERFRONT

JULY 19, 1995

by Jim Santora Jr.

On Wednesday, July 19, *Operation: Mindcrime* was in Centre in Camden, as Queensryche brought its empire to the area.

If anyone has not gotten a chance to see a show at the Waterfront, it is in your best interest to go. It is a very spacious area outside and every seat is in good view of the stage.

Brooklyn, New York's *Type 0 Negative* opened up the evening. This was the first chance to listen to the band, and they were an excellent opening act. *Type 0 Negative* performed songs from the *Bloody Kisses* CD. Their sound is a cross somewhere in the realm of *Black Sabbath* and *Danzig*, as well as the fusioning of thrash/death metal and punk. The foursome ripped through some excellent numbers, particularly "Christian Woman," "Black No. #1" and a cover of Neil Young's "Cinnamon Girl."

After a short intermission, *Queensryche* entered the stage. Complete with two screens behind them and props and extras on stage during song sets, this was more than a concert, it was a show.

With vocalist Geoff Tate as the master of ceremonies, *Queensryche* ripped into the opening tracks from their latest release "Promised Land." They began with "I Am I," "Damaged," "Bridge" and "Out Of Mind."

This warmed up the crowd for "Operation: Mindcrime."

The two screens mentioned earlier were included on basically every track, depicting the visual as well as the musical element of one of the best discs of the 1980's heavy metal. Tracks featured were "Revolution Calling," "Operation: Mindcrime," "Spreading the Disease," "The Mission," and "I Don't Believe In Love." The song "Real World," was thrown into the mix, and wrapped the set with "My Empty Room" and "Eyes of a Stranger."

Geoff Tate's vocals were outstanding as well as guitarist Chris De Garmo's solo work. *Queensryche's* songs sounded as good as if on disc. The band quickly jumped into "Empire" and "Jet City Woman." Then continued on with tracks from "Promised Land" featuring the title track, "Lady Jane," "My Global Mind" and "One More Time."

Queensryche wrapped things up with their commercial hit "Silent Lucidity," which got the loudest crowd response of the evening. They then said good-bye, only to come back out to do two songs, "Take Hold of the Flame" and "Someone Else" to complete the evening.

Queensryche's combination of music with video, lighting and various acting done by both extras and the band, will not be duplicated in this period of rock. Where other artists do not give you much for your dollar, *Queensryche* is worth what you pay for.



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6 GHOST DANCE (OPEN MIC NITE) \$4.00 Pitchers All Nite NO COVER	7 G.L. & The Front Nine 9 Peice Horn Band 9-11 Happy Hour NO COVER	1 Kitty in the Tree 9-11 Happy Hour NO COVER	2 BANSHEE 9-11pm Happy Hour NO COVER	3 Susan & The Chain Gang 9-11 Happy Hour NO COVER	4 BANSHEE	5 TBA
13 GHOST DANCE (OPEN MIC NITE) \$4.00 Pitchers All Nite NO COVER	14 G.L. & The Front Nine 9 Peice Horn Band 9-11 Happy Hour NO COVER	15 Kitty in the Tree 9-11 Happy Hour NO COVER	16 BANSHEE 9-11pm Happy Hour NO COVER	17 Susan & The Chain Gang 9-11 Happy Hour NO COVER	18 SUNSTREAM	19 TOMMY CONWELL & The Little Kings
20 GHOST DANCE (OPEN MIC NITE) \$4.00 Pitchers All Nite NO COVER	21 G.L. & The Front Nine 9 Peice Horn Band 9-11 Happy Hour NO COVER	22 MOSTLY WHITE MEAT 9-11 Happy Hour NO COVER	23 BANSHEE 9-11pm Happy Hour NO COVER	24 Susan & The Chain Gang 9-11 Happy Hour NO COVER	25 TBA	26 BANSHEE
27 GHOST DANCE (OPEN MIC NITE) \$4.00 Pitchers All Nite NO COVER	28 G.L. & The Front Nine 9 Peice Horn Band 9-11 Happy Hour NO COVER	29 Kitty in the Tree 9-11 Happy Hour NO COVER	30 BANSHEE 9-11pm Happy Hour NO COVER	31 Susan & The Chain Gang 9-11 Happy Hour NO COVER	1 BANSHEE	2 G.L. & The Front Nine 9 Peice Horn Band

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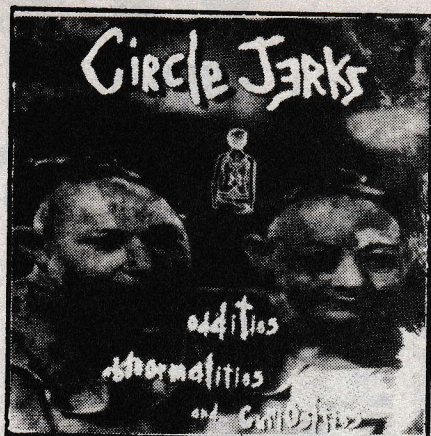
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C.D. REVIEWS



ODDITIES, ABNORMALITIES AND CURIOSITIES

Artist: Circle Jerks
Label: Mercury
by Jim Santora.

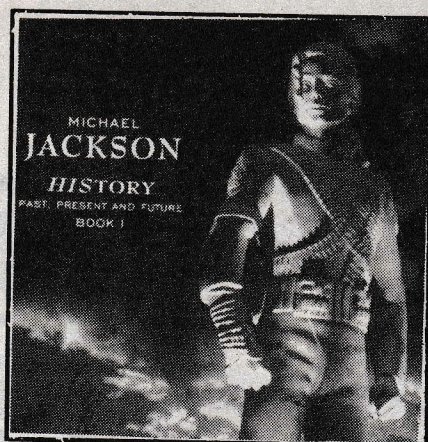
With the likes of *Green Day* and *Offspring* commercializing punk rock, it would be hard not to see "real" punk artists like California's *Circle Jerks* eyeing the market that has passed them by in the 1980's.

The *Circle Jerks*' latest, their first release since 1987's *VI*, is true to the punk rock form they pioneered along with *Black Flag* and the *Dead Kennedys*. Led by lead vocalist Keith Morris (who was the original *Black Flag* vocalist before Henry Rollins), the *Circle Jerks* rage through each and every song. From the beginnings of Morris' tirade on "*Teenage Electric*," to the angry "*Sinking Ship*," they show no signs of stopping their rebellion after 15 plus years.

Musically, the *Circle Jerks*' sound has not changed much over the years. Guitarist Greg Hetson, currently in *Bad Religion*, has slowed up a little over the years, but still has all the right combinations for the true *Circle Jerks* song. Meanwhile, bassist Zander Schloss and drummer Keith Clark pound out every song practically turning Morris, at instances, like in "*Fable*," into a psychopath screaming at the top of his lungs.

The track "*I Wanna Destroy You*" features *L7*'s Suzie Gardner and former teen pop queen Debbie Gibson. The two, combined with Morris, create a very angry song, however Gibson sounds a little too pretty for punk and will need to spend more time crowd surfing. This could be the *Circle Jerks*' "real" hit if MTV has anything to say about it.

Overall, the *Circle Jerks* have done it again. Only this time, they may get the recognition they deserved a long time ago.



HIStory

Artist: Michael Jackson
Label: Epic Records
by Gina Mason

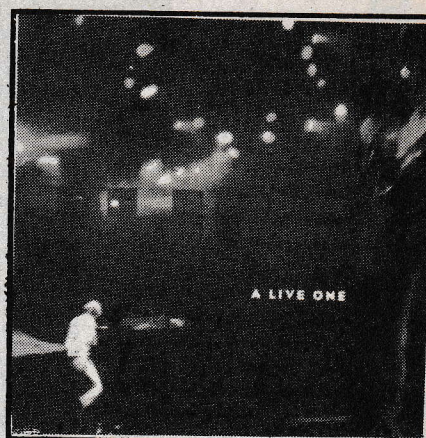
Amidst the controversy of media and legal wars, Michael Jackson compiles a two disc set, perhaps hoping to restore faith to fans who truly believe in his music. *HIStory Past, Present and Future Book 1* may just be enough to stir up those who have labeled him the "King Of Pop."

Beginning with older material on disc 1, Michael selected many past hits. Including #1 hits from *Off The Wall*, *Thriller*, *Bad* and *Dangerous*, he cleverly chose a collage of his highly-famed upbeat tunes and melodic ballads.

While disc 1 exhibits the best of his works, disc 2 falls just a tad short, comparing to past works. Even so, there still is a great deal of powerful, emotional pouring of the soul (Enough to compensate for his repetitive lyrics in "*D.S.*" and his repetitive beat in "*2 Bad*."). Then, there are the two remakes, "*Come Together*," from the *Beatles* and John Turner and Geoffrey Parsons' "*Smile*," which seem to be inappropriate selections for a disc entitled *HIStory*. Of course that's only four out of 30 (counting both discs).

Then there are the heart-wrenching tunes, with incredible lyrics that bring tears to the eyes, especially in "*Little Susie*" and "*Earth Song*," another with noteworthy lyrics, sending chills down the spine. In "*Tabloid Junkie*," Michael adds media excerpts to a cool rhythmic beat. In the title track, there are interesting change-overs between punchy and melodic, complete with historical excerpts. Repeatedly Mr. Jackson goes on to a higher level, tossing in a little rap ("*This Time Around*" and "*2 Bad*"), and in "*They Don't Care About Us*," the children chanting and the potent lyrics truly tug at the heart strings. However, the two distinctly diverse tunes, "*Scream*," with sister Janet, and "*Childhood*" seem to stand out as his most viable successes.

While many people are continually debating Michael's demeanor, *HIStory* gives Michael his chance to tell "his"-story, beginning with his past successes, his present pains and his future hopes. And to all of us, his fans, he will always be the "King Of Pop."



A Live One

Artist: PHISH
Label: Elektra Records

By Bill Bengle

At last! Vermont's own Phish, long noted for their impressive live shows, have released their first live collection, aptly titled "*A Live One*". Culled from several shows during 1994 this two-disc set includes six, never before released concert favorites ranging from newer songs like "*Simple*" and "*Harry Hood*", to early cuts like "*Gumbo*" (featuring the Giant Country Horns) and "*Wilson*" from the never released concept album "*Gamehenge*".

Most important to this collection, though, are the extended versions of "*You Enjoy Myself*", "*Squirmy Coil*" with its lengthy grand piano workout, and "*Tweezer*" weighing in at a whoppin' 30mins. and 11 secs. Make no mistake, these jams are not simply self indulgent guitar freak-outs, nor are they meandering or aimless noodling. They are, however, fresh and focused group improvisations, drawing from sources as diverse as jazz, blues, bluegrass, calypso, funk, and classical, performed by four of the finest musicians "Generation-X" has produced. While "*A Live One*" might not be a complete representation of their live prowess, it does offer a glimpse at the ever changing and evolving music of Phish as it stood last year. The best thing about this album is that it gives "*Bouncing Around The Room*" (the current single) a second chance, since the song was ignored when it first came out in 1991.

C.D. REVIEWS



Do Unto Others Then Split

Artist: SPEEDBALL

Label: Energy Records

By Bill Bengle

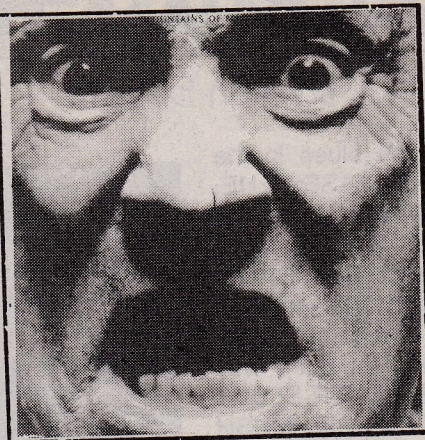
This album came to me by way of former WLFR metal DJ "The Sheriff" (remember him?) who continues his perfect record of never steering me wrong where music is concerned. I'm sure he'd want me to pass the news on to the rest of you, so...

Let's say you took four regular guys out of the pit at the local drag racing strip sometime around 1958, handed them some guitars and drums and stuff and had them absorb the development of harder music, from rock-a-billy to White Zombie and everything in between, for the next twenty-five years or so (and somehow mysteriously kept them from aging) until they recorded an album so full of attitude and authority that you'd swear they had invented all of it. That album would most likely sound alot like Speedball's "Do Unto Others..." the sum of all its parts being pure, hard rock and roll.

From the punk-ish opener "All Screwed Up" to phased biker rock of "Hog" or the very metal "See How They Run", straight through to the set's capper "Ass, Gas, or Grass" this album stays focused and pays off on every track. Speedball displays the kind of musical versatility that is sorely lacking in the current pop-punk stars while avoiding the ultimate heavy metal pitfall, the cliché.

ATTENTION BANDS:

Have your CD reviewed in In Tune. Send to P.O. Box 333, Northfield, NJ 08225.



MOUNTAINS OF MADNESS

Artist: H.P. Zinker

Label: Energy Records

by: Chewy

"If Lou Reed and Robert Fripp had got drunk one night, started a band and re-wrote the soundtrack to *Shaft*, H.P. Zinker might have some serious competition these days." -so (accurately) says the intro to the bands bio.

Mountains of Madness is this feisty trio's (hailing from New York/Austria) fifth release and a great one at that! Jam packed with fifteen cuts showcasing their six year effort to carve their own, unique sound in today's musical landscape. Lead vocalist/guitarist Hans Platzgumer was responsible for the songs lyrics which revolve around the central theme of unseen forces that create less than positive effects on societies mental status. Songs about men becoming fools under the spells of women, "The Breed," "Woman Is Away," and songs about the phobias and paranoia that enter into the minds of many, "The Hunting," "Anxiety" and "Fortress of Fears" are all presented here with a hard-rock groove to really portray the feelings. But not to be easily pigeon-holed into one genre of music, Hans along with Uvey Batruel (Bass) and David Wasik (Drums) prove their musicianship on some great instrumentals like "Override" and "Waz" which both include a nice dose of wa-wa guitar. "Sister" shows up deep in the disc presenting itself as a rock ballad and "Birch" appears as a Zen-like concept - "It Is Tranquil To Be A Tree - I'm A Birch." emphasizing the fact that this is no ordinary rock band. The title track, "Mountains of Madness," is taken from the H.P. Lovecraft novel and the spoken word rhythm allows it to shine as a highpoint of the disc summing up the underlining thoughts throughout.

Not only is the music interesting, but the whole compact disc package is equally entertaining. A 3-D photographing technique was used to alter multi-layered images into a completely different picture when viewed under the lid of the red jewel box. Hours of fun for the whole family!!! Easily stated, this release is a definite "must have" in the collection of anyone with (Good) musical taste!

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HERE WE GO AGAIN

Artist: The Mighty Mighty

Bosstones

Label: Mercury

by: Chewy

This summer the mad boys from Boston, of course I'm talking about Dicky Barrett (Vocals), Benn Carr (Bosstone), Joe Gittleman (Bass), Nate Albert (Guitars), Joe Sirois (Drums), Timothy Burton (Saxophone), Kevin Linear (Trumpet) and Dennis Brockenborough (Trombone) are touring the country with the "Lollapalooza" gig. Their record company wanted to celebrate this in some manner and a quick call to the band yielded the five song BP *Here We Go Again*. It seems that the band had just finished cleaning house and had unearthed a batch of B-sides and studio goofs. The Bosstone with the mic, Dicky Barrett, donated artwork to round out the package and the monster was born.

This release is rough, but full of the Bosstones' fun and style that has brought them a loyal following. The disc starts off with an interesting song about Molly's Kitchen and her labor of love, "Chocolate Pudding" and it's only a dollar a cup. Next up is "Patricia" a ska, funk, hardcore punk love ballad. The last three cuts are songs that are occasionally heard in concert. "That's Another Story," dripping with Bosstones harmonies, "Where'd Ya Go?," the heartbreak of being left alone and "Every Trick In The Book," fun, pure and simple.

The record company claims of the album "These are rare Bosstones' B-sides and lost Bosstones' tracks. They lost 'em. We found 'em. You've got 'em." Mr. Barrett refers to the collection as "B-sides and sh*tty Bosstones studio experiments." Either way you look at it, it's something to check out until *Lollapalooza* or the next album rolls around. (Which incidentally, is in the works.)

THE BLUE WAVE

By Ron Stinson



July was a very busy month for the blues in the South Jersey area! To start with, FIREBASE BLUE, the local blues festival that was put together by the Vietnam Veterans of America, post 228 in Mays Landing, was a very nice festival despite the rain and all the competition from other events on that weekend of June 24. The sound system was one of the best I have heard at any blues festival, and the food was great. The bands that played, (DANNY EYER BLUES BAND, TOO BAD JIM, VAN GOGH'S EAR, MUSH MOUTHS SHOUTING, and SUSAN & THE CHAIN GANG) were all very good. Despite the weather, everyone said they would attend next year. My hat goes off to the great job and the good planning that was done to make this event a success.



Susan & The Chain Gang, one of the bands featured at the Firebase Blues Festival put together by Vietnam Veterans

On July 22, the BUCKS COUNTY BLUES SOCIETY held it's Rhythem & Blues Picnic. The bands featured were, STUDEBAKER JOHN & THE HAWKS, L'IL GEORGIE & THE SHUFFLING HUNGARIANS, FERNST ARCENEUX & THE THUNDERS, JIM MCCARTHY BLUES BAND, CATHY DONNELLY, and PAUL RISHELL & LITTLE ANNIE. This year they changed the location to the Trease Catering Picnic grounds on Rt. 1 & Rt. 13 in Morrisville, PA. The Stage was larger and easier to see from the picnic grounds. The food lines were longer this year but over all the sound and sights were better than in past years. Next month we 'll have photos for you! Everyone I spoke with had a great time and In Tune Magazine gives The Bucks County Blues Society a full Thumbs Up!

The next event of July is the POCONO BLUES FESTIVAL, to be held the 29 & 30. As of this writing, this event has not been held, but I'll fill you in on this festival next month! The lineup for Pocono is GARY PRIMICH AND STEVE JAMES, JERRY MCCAIN, JUANITA WILLIAMS, SMOKEY WILSON, EDDIE C. CAMBELL, LITTLE CHARLIE AND THE NIGHTCATS, LITTLE MILTON, SHERMAN ROBERTSON, BERNIE PEARL & HARMONICA FATS, ARTIE WHITE, LEVELLE WHITE, BIG DADDY KINSEY & THE KINSEY REPORT, ROD PIAZZA AND THE MIGHTY FLYERS, and LUTHER ALLISON.

Now for the August News! This month takes us to our own backdoor to the CONCERTS ON THE BEACH series in Sommers Point ! Presented by the Sommers Point Recreation Dept. and the Somers Point Board of Education - Community Education And Recreation Program, at the Municipal Beach, located on N.J. Ave. & The Bay, SMOKIN' JOE KUBEK & B'NOIS KING, with opening band, Susan & The Chain Gang. Time start is 6:15 PM on August 11. In event of rain, concerts will be held at Jordan Rd. School, in

Sommers Point! No Alcoholic Beverages permitted! On August 25, LAZY LESTER & THE SHADOWS will play at the same location but the starting time is 7:00 PM.

If you haven't heard Smokin' Joe Kubek & B'nois King, you are in for a treat! Smokin' Joe is one of the best Texas Blues Guitarist out there and along with the guitar work of B'nois King and his great vocals, this pair of hot guitars can get any crowd up and dancing! The Shadows are also a great band and are in the better class of contemporary blues artist that are making records today! Both concerts are on Friday nights so let's all go out and support our local blues scene!

Another event I must mention is the HARBOR MUSIC FEST at Historic Gardner's Basin in Atlantic City, on Saturday, August 5th, and Sunday, August 6th. On Saturday, TOWER OF POWER, HERBIE MANN & JASIL BRAZZ, BLOOD, SWEAT & TEARS, and IVAN NEVILLE will take to the Main stage. Gates open at 12:00 noon, Concert at 3:00 PM, Tickets for adults are \$10.00, children \$5.00, tickets are available thru TICKETMASTER, Info line 347-5870. On Sunday, August 6, the bands are THREE DOG NIGHT, DON McLEAN, ERIC BURDON, and THE ATLANTA RHYTHM SECTION. Concert time is the same as Saturday! Food and Beverages will be available! This will be the best event of the Summer in Atlantic County so don't miss out! Order tickets now!

Before I go, I'd like to thank the Atlantic City Press, and At The Shore, (Shore Nights), for the nice story on TOO BAD JIM, that ran July 21. It's about time Too Bad Jim and Steve Staiano recieve some good press! My hat goes off for the article by Tim Zatzariny Jr. and the photo by Erna M. Walicky. Thanks

Well it's time to go! Just remember, NO BLUES IS BAD NEWS, an stay IN TUNE! SEE YA!

The Corner Pocket

By Ronno

MAKING THE MOST OUT OF YOUR PRACTICE PART II

Last month we discussed sight and sound awareness skills. Awareness skills are knowing where to place our attention when we practice so we can accomplish more in less time, pinpoint and correct our trouble spots and improve our listening skills and concentration.

This month we will cover feeling and understanding awareness skills.

Awareness Skill III:

FEELING - How does your body feel when you play drums? Are you relaxed or tense? Put your right arm in front of you as you read this, dropping your wrist and letting it dangle. Is it relaxed? Now concentrate on your fingers, are they tense? If so, relax them, concentrating on each individual finger. Now shake your arm slightly, can you feel the weight of your hands? If not, think about it and you will. This is feeling awareness. When we play faster tempos we may tighten up our muscles without realizing it. By paying attention to how our hands and feet feel when we practice we can alleviate any tension and become more fluid with our playing.

Awareness Skill IV:

UNDERSTANDING - Let's say you play mostly rock, but would also like to be able to play jazz authentically, what should you practice? By doing research on the history of jazz, knowing and listening to all the great jazz drummers from Baby Dodds to Jeff "Tain" Watts, and listening, listening, listening to jazz recordings you will have a better understanding and appreciation for the style of music. This will help you break down its elements and find what you need to practice. This applies to every style of music whether it be alternative, blues, Latin, R & B or anything else.

I hope these awareness skills will make your practicing more efficient. Remember, when you play with other musicians open your ears, play from your heart and have fun. 'Til next month.

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FRI. AUG 18 - Rosy & The Rhinos
SAT. AUG 19 - Soul Control
FRI. AUG 25 - Clayton West
SAT. AUG 26 - Floyd Hunter Band
FRI. SEP 1 - Jerry Walker
SAT. SEP 2 - Pocket Change
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HOME AT LAST'S BRUCE PIKE, BACK AT WORK, SOUNDS OFF ON PAST AND FUTURE ALBUMS

by Jan DeClemente

On April 2, 1994, *Home At Last* did what would turn out to be their last live show for well over a year. After a period of six months away from the group, the four reunited last October to begin writing all new material for what would be their third album. Bruce Pike, a regular columnist for *In Tune*, and bassist for *Home At Last* was recently interviewed at the Moosefarm rehearsal and recording studio on the layoff and the new album's progress. Interview by Jan DeClemente of Smiling Moose Records.

JD: Let's begin with the last album, *You Can't Fight Fiction*.

BP: Do we have to? That's ancient history. Besides, I could fill four issues of the magazine on that. It wasn't really *there*, was it?

JD: What do you mean?

BP: There was a lot of weirdness associated with that album. It was never really finished, as far as I'm concerned, and what was finished - well, let's just say had its problems.

JD: There was good stuff on that record. What do you feel were the problems with it?

BP: Well, when we started to record that album, we wanted to get a better sound on the record than we actually ended up getting. *Line By Line* had a nice live feel in places, but some of the sounds weren't very good. That was a function of having recorded it live. We were approached by Bill Truluck (drummer of Straight Up) to help him put together a studio where we would be able to take our time recording the follow-up album, to get the sound and material to fall together correctly. But as in any new facility, there were various technical difficulties and breakdowns that interrupted the creative process at the time. We started the creative process at that time. We started working on that album in early 1991 and by the time we realized we were going to have to finish the album elsewhere, it was 1993. It wasn't a complete waste of time, but we sure wasted a lot of it. We had our energy dissipated by the struggle. In the process, we didn't finish six of the songs that would have been central to the album. Those songs were also the newer ones. So what ended up on the record were mostly leftovers from the days even before *Line By Line*.

JD: That doesn't necessarily mean it was a bad album.

BP: I'm not saying it's a bad album. It just wasn't what we started out to do. Too much of it got out of our control. I regard it now as kind of a dishonest record. Its essence was lost. For whatever reason, the production was fraught with disagreements that resulted in a lot of extra stuff on the songs to try to make us more commercially palatable or something, which I thought was bullshit. I still do, and I'm not the least bit apologetic for how I feel about it. For me, it's like recording John Lee Hooker and putting bagpipes on the record to try to sell it to the Scots. That never works because it robs the artists of the impact and the integrity of what they do, and the Scots can always get real bagpipe albums. Why should they buy imitation of a commercial band, and once it was out, it kind of pushed us down the road of selling ourselves as a commercial band. Selling ourselves as something we're not.

JD: So what's the solution? What are you guys going to do differently now?

BP: Starting over again after ten years really. We spent six months apart from each other and then, to make a long story short, got back together to write new material *as a group*. To record the stuff where we rehearse and get the whole process under our control so that what's going to be on the new album is us and not somebody else's idea of what we ought to be. So far as we've gone, it has gone well.

JD: So you have begun to actually record now?

BP: Yeah. We have at least eight new songs. One of them is something like nine minutes long! We all get to play some extended instrumental sections, and we're doing a few acoustic pieces, too, which we used to do more of on stage. That part of us is back.

JD: So you're not concerned about selling albums?

BP: I didn't say that. I just think we'll actually be more successful if what we put on the record is true to what we are. The people who come see our live shows always tell us that our records don't sound like us. They're too subdued. The people who don't like us live aren't going to like us even if we get more commercial polish, so we're better off not trying for them. I think that if you like us live, then you're going to like the new album when we get it out.

JD: What do the other guys think?

BP: You'll have to ask them, but, for the most part, we're on the same page.

JD: Do you have a title for it?

BP: For a little while we were thinking of calling it *Music* or maybe having no title, but we've decided to call it *Perfectly Good Cigar*. How's that for being politically incorrect? Hopefully, it'll be smokin'! (laughs)

JD: What's going to be on it? Are any of the songs you didn't finish before going to show up?

BP: As it is now, all of the material is new. We've talked about maybe doing one or two others but we might just record them and put singles out later. Or we might just ignore them altogether. It depends on a lot of things. If we feel that something is taking us forward, we'll probably do it. Otherwise what's the point? All the new stuff is geared toward emphasizing our strength as a group, which basically is playing our instruments. We're not a vocal band, you know, like Crosby, Stills and Nash. We play first and sing later. The guys may not like me saying that, but none of us are world class vocalists. We've spent a lot of time on the singing parts of the new stuff, and I think it's going to be the best we've ever done, but I'm not exactly Sting when it comes to singing. Playing is where we excel, and it's a huge part of our live shows. This time, that will be heard on the record.

JD: When will it be done? When can we hear this stuff live?

BP: When it's done, it's done. We hope to have it out late this year, but if it takes longer, then it does. The point is that it has to be right this time. As far as live performances, I can't really tell you. We haven't been on stage in over a year, and I don't really care. Personally, I'd be happy just making records, or maybe doing some live shows on the internet or something. There aren't many places interested in booking an act like ours around here. But we will have some live shows to do. Steve and Ernie enjoy the stage work a lot more than I do these days. It'll be fun when it's time, but right now I'm more excited about the creative process we're engaged in.

JD: When you do go back out, are you planning anything different for the stage?

BP: Yeah. We'll have an extended portion of the show that'll be just acoustic stuff. But acoustic stuff with power. We're also talking about ditching much of the old repertoire. How many times can you play "Eye, For An I?" We've been playing that song for ten years. Time to move on, you know? Our old warhorse version of "Roadhouse Blues" is history, too. I'm older. We all are. I never wake up in the morning and get myself a beer. It was fun then, but we've got bigger fish to fry now. Different fish to fry, if you will.

JD: Why the big change?

BP: I just told you. After ten years, you just have to do other things. We haven't begun to explore the different options available to us as a unit. You grow or you die. Besides, most of the people we played to in 1985 don't come out anymore. Our audience has turned over at least twice since we've been together. That requires change in us as well, for the audiences sake as well as for our own sake.

What's different, then, about the new songs?

BP: For my part, I can tell you that I used to write songs like 'the relationship is screwed up and it's your fault.' Now it's becoming clearer and that maybe it's my fault. Maybe more 'I need forgiveness from you' or a 'my life's a mess but what the hell' kind of thing. It's not completely changed. In the song "Over" I still point the finger at someone. Only this time, I don't pull any punches. Maybe because it's a "real" song about a "real" situation from my past experience. It's not profound, just genuine.

JD: Reading over your lyric to "I Am Here," there does seem to be a profound moment or two in there.

BP: Well, maybe. I can't really say. That song is kind of about a lot of feelings I get when I look back on my life so far. I tend to remember what it was like to first 'fall in love' at 14 or 15, just before it turns into lust. You have all this literature and music about sex. But they refer to it as love. It's not the same feeling at all. Love is a magic feeling. I know this couple in their eighties. Been together since FDR was President. When you see something like that, you start to realize that love is not the same

thing as sex. Love is much more difficult and rare. That song is an expression of the question of whether the narrator will experience true love and trust. Whether the narrator will be that fortunate to experience the true humanity. Every animal on the planet has sex. In that context, in our throw away world, love is a rare commodity. It requires the exercise of our humanity and our spirituality and our fortitude. That's where the song is coming from.

JD: Sounds profound to me.

BP: Maybe. I just try to call 'em as I see 'em.

JD: "Where's The Party" is a pretty happy song for you guys.

BP: Not really.

JD: Well, the music is kind of Latin. Seems pretty "up" to me.

BP: Yeah, that's true, but the lyric isn't. Here's the lyric sheet.

JD: Why such a negative message with such happy sounding music?

BP: Well, the idea is the total contradiction, isn't it? I mean I hear all this negative, aggressive and violent music around me these days. It's a pretty negative culture. Not at all the world in which I grew up, which was basically a happy time. As I looked around, I could see all these other societies and they all have this "dancing in the street" kind of mentality. You know, like the Brazilians who party all night on holidays. I got to thinking that these people must have their miseries as well, which, given the image, is kind of ironic. Then, too, the nineteenth century spirituals that the slaves would sing while having the crap beat out of them working in the cotton fields - they made some uplifting music, didn't they? I thought maybe it would be a neat idea to pair off a party-type musical statement we were working on with some absolutely godawful miserable lyrics about a guy who lost his job, his girl and his car. And he's kind of asking "Where's the party when you need it?" because I'm absolutely convinced that that's what everybody does everywhere. They try to escape from their misery by forcing themselves into situations where they can forget their problems for awhile. But it never really works. It's a contradiction. The song just makes that contradiction more obvious, more explicit.

JD: What are you doing differently as far as playing on the album goes?

BP: Well, for starters, Charlie cut down on the size of his drum kit. He's really using just kick, snare and two toms, one up and one on the floor. Another thing we're doing this time out is miking the bass amp instead of using a line on it. Much better sound! It's the sound I get on stage. We're also not overdubbing ten thousand guitars and voices. We may add something here or there, but basically it's just us live. Everything is being cut live and added to only if necessary, but we're letting the music produce itself. If it's not strong enough in the basic arrangement we can change it until it's right instead of trying to fill it in later as on past records.

JD: Sounds like you know what you are doing.

BP: We sort of do. What we don't know, we find out soon enough! In the end, it'll be all ours and we'll have no one else to blame for it if it stinks.

JD: Are you going to have the album for sale in the local shops or at your gigs?

BP: Yes and yes, but we're exploring, with Smiling Moose, the opportunities in alternative marketing via satellite or the 'net. We're also in contact with a few distributors and are also discussing the "i" consumer

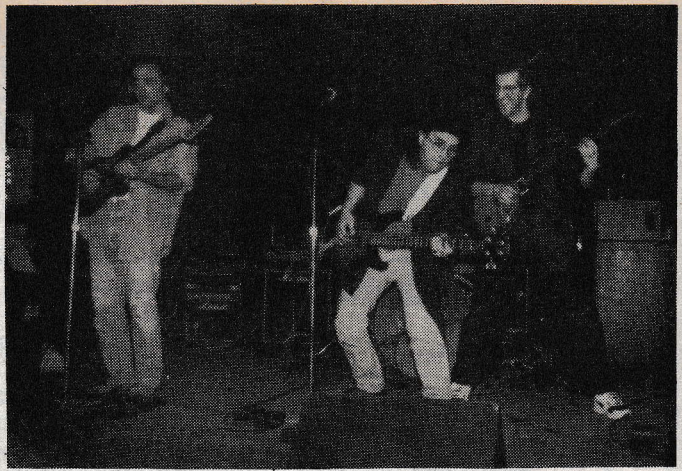


Photo by Ed Mason

audition system possibilities. Local airplay is out of the question here in South Jersey. Philadelphia is somewhat more likely. But right now, that's really up to the record company. We'll be more involved with that end of it later. But we will be more involved. This is costing a small fortune, so we can't just give it away to our friends. We have to get the investment back. That's why we are making sure all the lyrics and notes and credits are all in there this time. We do want it to be entertaining and engaging.

JD: Well, good luck with the work. I hope it'll be ready soon.

BP: So do we, but whenever it's ready, we want to be sure it's the best we can do with the available time and resources. We really do care about the music and the people who will listen to it. That's why we're trying to make sure we have the best songs *and* the best recording at the same time.

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AUG

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sunstream

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AUG

- 4 Schooners, Somers Point
- 5 3rd Annual P.A.L. "Fair For All," Shore Mall, Pleasantville
- 11 Choo Choo Caboose At the Jade BBQ, Mays Landing
- 18 Crilley's Circle Tavern, Brigantine



Jeff X

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Every Sat. Tuckahoe Inn, Tuckahoe (On the Deck)

SEP

- 15 Good Guys, Mays Landing

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AUG

- 12 Red, Hot & Blue, Cherry Hill
- 19 Fat Jack's BBQ & Blues, Vineland

SEP

- 22 Harper's Bar, Clementon

OCT

- 21 Fat Jack's BBQ & Blues



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Every Wed. Crilley's Circle Tavern, Brigantine

AUG

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- 10 Surf & Sully's, Trenton
- 12 Crilley's Circle Tavern
- 16 Crilley's Circle Tavern (Mike's B-Day Bash)
- 18 D.J.'s, Bridgeton
- 25 Choo Choo Caboose At the Jade BBQ, Mays Landing (Choo Choo Palooza)
- 26 Crilley's Circle Tavern

SEP

- 1 Crilley's Circle Tavern
- 5 Study Hall, Glassboro (Opening Night for Bands)
- 7 Fireside Tavern, Vineland

BRAINSTORM

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SKETCHES

AUG

- 4 Gator's, Baltimore, MD
- 10 The Northstar, Philly
- 16 J.C. Dobb's, Philly
- 19 The Barbary, Philly
- 22 Giovanna's, Fairfield County, CT

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JUL

- 14 Choo Choo Caboose At the Jade BBQ, Mays Landing
- 15 Rumors Rib Room, Buena
- 21 Brownies Lodge
- 22 Brownies Lodge
- 28 Six Shooters Rock Cafe, A.C. (tentative)

AUG

- 4 Brownies Lodge, Bargaintown
- 5 Brownies Lodge
- 7 La Costa, Sea Isle
- 25 Brownies Lodge
- 26 Brownies Lodge
- 28 La Costa



Every Sat. Uncle Mike's Country Pine Inn, Mays Landing (4-8pm)

SEP

- 22 Uncle Mike's Country Pine Inn
- 23 Uncle Mike's Country Pine Inn



Hotline 965-9220

AUG

- 3 Brownies Lodge, Bargaintown
- 17 Brownies Lodge
- 31 Brownies Lodge

SEP

- 14 Brownies Lodge



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AUG

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- 11 Gator's, Baltimore, MD
- 19 The Barbary

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AUG

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SEP

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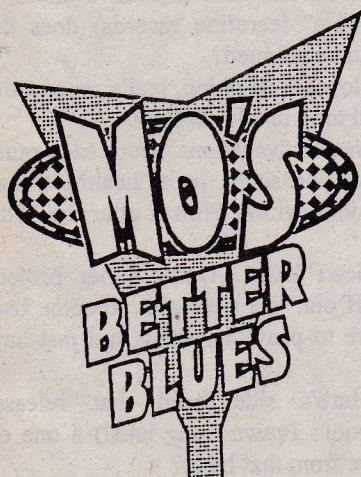
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AUG

- 2 3rd Annual P.A.L. "Fair For All,"
Shore Mall, Pleasantville
- 4 Fat Jack's BBQ & Blues
- 18 The Barn, Smithville
- 19 The Barn
- 25 Uncle Mike's Country Pine Inn
- 26 Uncle Mike's Country Pine Inn



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AUG

- 3 Red, Hot & Blue, Cherry Hill
(Blues Jam)
- 4 Red, Hot & Blue
- 5 Flashbacks Java Joint,
Merchantville
- 7 South Street Blues, Philly
- 11 The Barn, Smithville
- 12 The Barn
- 14 South Street Blues
- 21 Red, Hot & Blue
- 22 Frank Donil Park, Sicklerville
(3:30pm)
- 24 Red, Hot & Blue (Blues Jam)
- 25 Red, Hot & Blue



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AUG

- 4 3rd Annual P.A.L. "Fair For All,"
Shore Mall, Pleasantville
- 5 Tycoon's, Hammonton
(formerly the Elbow Club)
- 8 Crilley's Circle Tavern,
Brigantine
- 10 Fireside Tavern, Vineland
- 18 Choo Choo Caboose At the
Jade BBQ, Mays Landing
- 22 Crilley's Circle Tavern
- 25 Bridgewater Pub, Bridgeton

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AUG

- 3 The Gateway, L.B.I.
- 4 T.W. Sports, Egg Harbor Twp.
(7-11pm)
- 10 Six Shooters Rock Cafe, A.C.
- 12 The Back Cabin, Manahawkin
- 19 The Gateway (CD Release Party)
- 24 Six Shooters Rock Cafe
- 26 Tuckerton Fire Hall, Tuckerton
(100th Anniversary Party)
- 27 The Gateway
- 31 Six Shooters Rock Cafe

SEP

- 1 Six Shooters Rock Cafe
- 2 Good Ol' Days, Manahawkin
(6:30-7:30pm)
- 15 The Back Cabin
- 16 The Gateway

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AUG

- 4 Chicago's, Runnemedes
- 18 The Cherrywood Lounge,
Blackwood
- 29 Trocadero, Philly
(Call Band for tickets)

SEP

- 23 Spuds & Suds, Mantua



Hotline 266-2853
(Call Hotline for dates & info.)

Susan & the Chain Gang

AUG

- 2 Pitney Tavern, Absecon
- 3 3rd Annual P.A.L. "Fair For All,"
Shore Mall, Pleasantville-8:30pm
- 3 Crilley's Circle Tavern,
Brigantine-11:30pm
- 11 Concert On The Beach, Somers
Point Municipal Beach, Somers
Point Beach, Somers Point
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AUG

- 12 Doc Watson's, Philly

Orange Blossom Special

Hotline 629-5915

AUG

- 1 3rd Annual P.A.L. "Fair For All,"
Shore Mall, Pleasantville
- 4 Black Cat, Absecon
- 5 Black Cat
- 11 Brownies Lodge, Bargaintown
- 12 Brownies Lodge
- 18 Black Cat
- 19 Black Cat
- 20 Greenbank Inn, Greenbank
(5-9pm)

Interview with : **PRIMUS**

By: Bill Bengle

His name is Tim. To his friends he's known as "Herb". Herb is a quiet guy. Like they say; "He doesn't say too much, and when he does he doesn't say too much." That can be quite unsettling, especially when you ask him about his job. Herb has a great job, he's the drummer for Primus. You'd think Herb would have plenty to say. After all Primus has just released their first album in two years, **Tales From The Punchbowl** (on Interscope Records), which debuted on the Billboard charts at #8. And, that album was their first self produced effort recorded at bassist Les Claypool's home studio known as "Rancho Relaxo". On top of that Primus are planning to release a CD ROM version of "Tales.." featuring computer animation by the band, and their latest live tour, dubbed "The Puppet Show", will feature much more of a theatrical edge.

I recently spoke with Tim "Herb" Alexander, hoping to get the inside scoop on these developments, but his reluctance to talk about himself and his art (quite the opposite of his garrulous bandmate Claypool) made the going just a little bit rough.

IT: First off, Tim, thank you for your time, I appreciate it.

Tim: Sure.

IT: Congratulations on "Tales From The Punchbowl" it's another fine album.

Tim: Thanks.

IT: The pitch for the album is: "If you didn't like Primus before you probably still won't." But, writers, and even your record label, have described it as accessible. What's your take on it all?

Tim: Well, I mean, to me it doesn't sound that "weird" at all. A lot of our stuff doesn't sound all that weird, like a lot of people say, which would mean that maybe it's "accessible". But, it all depends on who's listening, you know? Accessible to who?

IT: Musically this album seems to mark a shift to more of a groove ethic rather than full on orchestrations of the past. And that gives Larry more room to solo and such. Was this a conscious thing?

Tim: Well I think that came from, well, when we write tunes. Les and I are usually the ones who come up with the songs, the structures. I think when we record the record we're not really, really comfortable with what's going on. We don't really know where we're going. But, we know we have some ideas so...that might be why it sounds "groovy" or more groove oriented.

IT: It sounds as if Les is using fewer notes to...

Tim: Well, I don't know. He's playing a lot of notes.

IT: Maybe there seems more of a feeling like Les put across with Sausage last summer.

Tim: Yeah, it's very possible. I know I'm not really *trying* to prove anything drum-wise. We went in there to write songs and play within the song.

IT: The overall sound of the album is different from the previous albums. Would you attribute that to working in Les' home studio?

Tim: Yes. Being able to do it on our own definitely allows us to mess around and come up with how we wanted it to sound.

IT: Would you consider working with an outside producer again? Perhaps someone who could really do Primus some justice like a Rick Rubin or Bill Laswell?

Tim: I don't know. We'd have to hear some demos. See what they would do with some demos of ours.

IT: What's the basic writing formula, how does a Primus song come into being?

Tim: Les and I, usually, come up with the ideas together. We just sit and jam, and that's where most of the songs are born. Then we record it like that, then Larry adds guitars and vocals come on. That's it.

IT: You've described this as the least expensive album to make since "Suck On This" (Caroline Records) does that allow for other projects to be pursued?

Tim: No. That doesn't allow for anything, really, except that it didn't cost much. It still took up a lot of time.

IT: Les described your recent "vacations" from each other, working with other bands and such, as a "healthy thing". Were there creative tensions within Primus after the "Pork Soda" tour?

Tim: It's possible, I don't know. Doing other projects definitely let a lot of stuff out. We were able to come back and, like I said, not have to prove anything and just have fun.

IT: Was Laundry (Herb's side band that released "Blacktounge" on Claypool's Prawn Song label) a one off project, or will there be more from that band?

Tim: I don't know yet if there'll be anything else. I'm not going to be home for a while so...

IT: Did that band play out at all, or was it singularly a studio project?

Tim: We did some shows with Tool, and some shows in the Bay Area. That was it.

IT: Did you bring an influence from Laundry to Primus or was it vice versa?

Tim: No. I mean I'm just me, I just play how I play in both groups. With Laundry I'm a lot more free. They *want* me to go crazy while with Primus it is more of the groove thing.

IT: Have you had any recent sessions like you did with Micheal Manring?

Tim: No, I haven't had anything in a while.



IT: Can you tell me a little about the "Puppet Show" concept with the tour, without giving it all away?

Tim: Well, it's not really a puppet show. We've got props that come up. It's a good looking, very dimensional stage. It's nothing too crazy, it's just going for more of a theatrical look.

IT: Do you think the people in the pit will appreciate those subtleties?

Tim: Nah. They're probably getting messed around anyway, thrown around. They're not watching. (laughs)

IT: How has the reaction to the tour been so far?

Tim: Well, so far so good. There's only been two shows so far.

IT: Is the relative success of Primus still confounding to you and the band?

Tim: It's pretty weird to understand, definately. I don't know why. I mean I'm glad. We play our instruments fairly well and I'm glad that people like to see that. It has grown over the years and it's definately been alot of work. Sometimes I think, like, how did we manage to sell so many records? But we did.

IT: What's next for Primus?

Tim: We'll just keep doing more tours.

IT: Is there an album coming sooner than two years?

Tim: I hope so.

IT: Is there, perhaps, a live album in the works?

Tim: Well, I don't know. We haven't talked about it.

IT: Did you get a chance to catch King Crimson when they played the Bay area?

Tim: Oh, yeah.

IT: Has that had any affect on your playing?

Tim: Um, no.

IT: What other music are you getting inspirations from

lately/

Tim: I'm not really inspired by anything right now.

IT: Is Primus any closer to doing an MTV Unplugged, I know you'd been woring on that for a while.

Tim: That I really don't know. I really don't.

IT: Can you tell us something about the CD Rom project that's being talked about.

Tim: Well, Larry's doing alot of it. He brought his computer along, he's doing some stuff. It'll be a surprise. We'll see what happens.

IT: What's up with the shaved head, did you lose a bet, or what?

Tim: No. I was in Australia. We went over to do some shows and I just decided one day when I got up. "I'll cut my hair!" I called up Trouz (thier road manager) and he brought down the clippers and I went for it!

FRIENDS OF DEBBIE, are holding a Bone Marrow and Blood Drive (In Honor of Debbie Brook) to be held at the E.H.T. Intermediate School, 25 Alder Ave., E.H.T. on August 5th. The American Red Cross will be taking donors from 10am to 3pm. Please come out, you could be the one to save a life! For more info.... please call 383-0127 or 645-9375.

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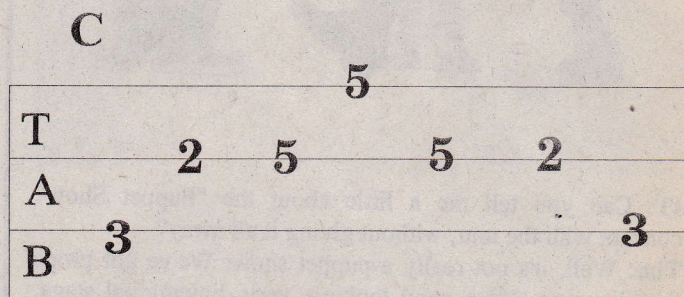
This is the first article in a series devoted to reading bass parts on freelance engagements. I am indebted to many for inspiration and assistance including Ed Friedland at *Bass Player* and the inimitable Erin Triumph, who certainly knows a thing or two about freelancing! I've done my share of freelance work over the past twenty years, and though I don't do much of it anymore (I'm just too lazy), I have some insights of my own to add as well.

Reading music is very important inasmuch as not reading it is analogous to talking without being able to read the same words off of a page in a book. Such a limitation is referred to as illiteracy, and it certainly limits what you can do in the world. The same is true of the musician. While many of us have come to look upon reading music as the ability to tear flawlessly through hundreds of black dots on lined paper, I submit that, for those who are early in their studies, that idea is the same as thinking that reading the printed word is only the ability to read *Chaucer*, or pages of legal documents perfectly having only recently completed *Green Eggs And Ham*. There is a middle ground for most of us who are involved in the learning process. That middle ground is found in either the chord chart or the lead sheet. I've made references to these animals in previous columns, and there's no time like the present to begin to take a closer look at them, especially since that is what most of us will be confronted with on freelance gigs, rather than music written note for note. Usually, you'll be given a chord chart or a lead sheet and be expected to be able to make something musical out of it. While this is less demanding a task than sight-reading Paganini, there is a lot of information in a chord symbol, and to get the most out of it, we need to be able to decipher that information.

To begin, let's look at some common chord symbols and what they tell us.

SYMBOL	NAME	STRUCTURE
C	C Major Triad	R-3-5-(8)
Cm	C Minor Triad	R-b3-5-(8)
Cdim	C Diminished	R-b3-b5-(8)
Caug	C Augmented	R-3-#5-(8)
Csus/Csus4	C Suspended 4	R-4-5-(8)

Notice the column labeled "STRUCTURE." In the C Major Chord, the structure is the Root (R) which is a C; the 3rd(3) which is an E; the 5th which is a G; and possibly including the octave (8) which is C. The structure chart works likewise for the remaining forms. I recommend highly that you memorize the structures of each chord form, and then practice playing each form arpeggio style up and down the neck in all Keys until you have these comfortably within your grasp:



etc.

Next month, we'll continue with other chord forms, after which we'll move on to the next step: looking at a typical chord chart.

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For Immediate Release:

Dallas based guitarist Smokin' Joe Kube and his band, featuring Bnois King on vocals and guitar have been tearing up Blues Festivals from Texas to Boston and on August 11th they will bring their non-stop true grit blues to Somers Point as part of that town's Commerce Bank/ "At the Shore" Concert on the Beach Series.

Smokin' Joe and Company will bring their own style of Texas Shuffles, Chicago Beats, Slow Blues and much more to the Beach, New Jersey Avenue and the Bay, starting at 7:00 P. M. A Hot local blues band, Susan and the Chain Gang, will kick things off at 6:15.

Even Bayou Blues great, Lazy Lester, and the Shadows will be coming to the Beach Series in Somers Point on August 25th at 7:00 P.M.

Lester's career began as blues harp accompanist to Lightnin' Slim in the 50's. When Excello later recorded him, he turned out a string of swamp blues classics, including: "I'm a Lover Not a Fighter" (covered by the Kinks!), "Sugar Coated Love" (redone by the Thunderbirds). After years out of the music business, Lester burst back into the spotlight with the 1987 release of "L.L. Rides Again" on King Snake, and Alligator's "Harp and Soul" (1988). Since then, Lester's headlined festivals coast-to-coast, toured Europe regularly and been an exciting club attraction. He's teamed up on this tour with his old friends, the Shadows, who have worked with him on dozens of dates both in the U.S. and Europe.

The Shadows established themselves as the renowned house band at Blind Willie's in Atlanta where they've accompanied dozens of visiting performers including: Snooky Pryor, "Billy Boy" Arnold, Sunnyland Slim, Rufus Thomas, Honeyboy Edwards, Homesick James, Bo Diddley and Johnny Shines.

Since their recording debut in 1987 for High Water Records, they've done two releases for Ichiban backing Houserocker Johnson (1990, 1992). But the Shadows have really broken loose with their own "Wild Dog" recordings, "Party Tuff or Stay Home" (1992), and "It Ain't Easy Bein' Sleazy" (1993).

All Concerts will be held at the Municipal Beach, New Jersey Avenue and the Bay in Somers Point. In the event of rain the concerts will be held at Jordan Road School. Alcoholic Beverages are Prohibited at both locations. All Concerts are Free. For more information call 927-5253.

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In Tune AREA CONCERT LISTINGS



CORESTATES SPECTRUM

ERIC CLAPTON/"Gatemouth" Brown
R.E.M./Grant Lee Buffalo

September 13th & 14th
October 12th - 14th

8 pm
8 pm

MANN MUSIC CENTER

SANTANA/JEFF BECK/Keb 'Mo
EARTH, WIND & FIRE/George Duke/Rachelle Ferrell
HORDE-featuring the BLACK CROWES, BLUES TRAVELER,
ZIGGY MARLEY & The Melody Makers, WILCO and more
FOREIGNER/Firehouse
DAVE MATTHEWS BAND/Dionne Farris
SOUL ASYLUM/Jayhawks/Victoria Williams/Matthew Sweet
JOHN TESH

August 4th
August 12th

August 24th
August 26th
August 29th
August 31st
September 9th

8 pm
8 pm

Noon
8 pm
8 pm
7:30 pm

WATERFRONT ENTERTAINMENT CENTRE

VAN HALEN/ SKID ROW/Our Lady Peace
ELTON JOHN
TOM PETTY & THE HEARTBREAKERS/Pete Droge
CLINT BLACK/John Berry/Martina McBride
VINCE GILL
REBA McENTIRE/Toby Keith/Rhett Akins

August 5th
August 11th & 12th
August 19th
August 23rd
August 26th
September 1st

7 pm
7:30 pm
8 pm

8 pm
8 pm

TOWER THEATER

PRIMUS/HELMET
ALAN PARSONS/KANSAS

August 5th
August 19th

8 pm

TROCADERO

LORDS OF ACID/My Life with the Thrill Kill Cult
MONSTER MAGNET/Corrison of Conformity
FOO FIGHTERS/Shutter to Think/Skiploader

August 11th
August 12th
August 15th

THEATRE OF LIVING ARTS

DAVE KOZ
FROM GOOD HOMES

August 6th
August 10th

8 pm
8 pm

VALLEY FORGE MUSIC FAIR

JOHNNY CASH & FAMILY
THE STATLER BROTHERS
HUEY LEWIS AND THE NEWS
THE EVERLY BROTHERS & CHET ATKINS
WILLIE NELSON & FAMILY
.38 SPECIAL & MARSHALL TUCKER BAND

August 4th
August 5th & 6th
August 15th
August 16th
August 18th
August 27th

HERSHEY PARK STADIUM

R.E.M.

September 30th

GARDNER'S BASIN

1995 HARBOR MUSIC FEST

August 5th & 6th

WILDWOOD CONVENTION HALL

10,000 MANIACS/Fuzzy Bunny Slippers

August 19th

9 pm

TROP WORLD

TAMMY WYNETTE
JOHNNIE MATHIS/Gary Mule Deer

August 4th & 5th
August 23rd - 27th

THE GRAND

GEORGE JONES
KENNY ROGERS

August 4th & 5th
August 18th & 19th

FAT JACK'S BARBECUE & BLUES

SONNY RHODES

August 5th

CRILLEY'S CIRCLE TAVERN

TOMMY CONWELL & The Little Kings

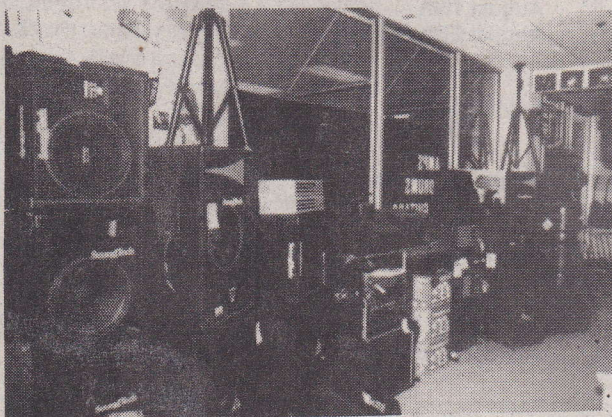
August 19th

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